

NEW MUSIC CONCERTS

ROBERT AITKEN ARTISTIC DIRECTOR

20<sup>th</sup> ANNIVERSARY

1990-91 SEASON

**1990-1991**  
**New Music Concerts**  
celebrates its  
**20th Anniversary Season**  
with the release of its special  
**COMPACT DISC**  
featuring:

**Robert Aitken**  
**Norma Beecroft**

**Gilles Tremblay**  
**Iannis Xenakis**

**Shadows III**  
**Jeu II**  
**Troissonts**  
**Triojubilus**  
**Waarg**

Copies will be on sale in the theatre  
lobby during intermission.

Please phone 961-9594  
for more information.

Tonight's performance is being recorded for broadcast live by CBC- Stereo's "Two New Hours" tonight at 9:05 pm, 94.1 FM with Hosts Richard Paul and Karen Wells.

## *New Music Concerts*

# *Mozart Birthday Celebration*

PREMIERE DANCE THEATRE

8 pm Sunday January 27, 1991

Program notes by David Olds

**Klaus Ager** was born in 1946 at Salzburg, Austria, and his initial music studies took place at the Mozarteum and the University there. He went on to Paris where his teachers at the Conservatoire included Olivier Messiaen and Pierre Schaeffer. Ager has been active in the field of electronic music and acquired the foundations for dealing with digital technology on several visits to the computer music facilities of the Universities of Stanford and San Diego. From 1975 until 1986 he was the director of the "Österreichisches (Austrian) Ensemble für Neue Musik" and toured extensively with them in both Europe and the USA. He is the founder and director of the festival "Aspekte Salzburg" and is a professor of music



analysis at the Salzburg Mozarteum and of composition at Bregenz. He sees electroacoustics not in opposition to instrumental music but rather as its natural and contemporary supplement. While his output includes orchestral, choral and ballet scores, Ager is best known as a composer of chamber music and electroacoustic works. His music has been performed in Europe, North and South America, the Far East and Australia.

***Gesang zur Nacht*** (Songs to the Night), for Soprano and 5 instruments, to texts by Hölderlin, Novalis, Eichendorff and Traklop 43.

These songs present an almost surreal compilation of excerpts from poems, novels and hymns which at first glance seem only to have the themes of evening, night and dreams in common. There is, however, another aspect which, although hinted at early on in a fragment from Novalis' *Heinrich von Ofterdingen*, only becomes clear toward the end: the comparison of night with death.

The music only illustrates certain aspects of the texts, at times having just one layer, but sometimes also "polyphonic", so that several planes of events occur simultaneously.

The function of the interludes is particularly interesting. These interludes do not appear only BETWEEN the individual texts, but also WITHIN a given text: here the interlude functions not as a musical bridge, but rather as an independent poetic element, to be understood as a sort of extension of the thematic material.

***Serenade op.60*** for pianoforte and ensemble

This little "concerto" for pianoforte and 10 instruments was composed during the fall of 1990 and is dedicated to New Music Concerts in Toronto, and its' Artistic Director, Robert Aitken.

Although the pianoforte is generally considered to be a historical instrument, I tried to refrain from employing historicizing elements while writing this piece. The pianoforte part is composed as though the instrument, with its specific timbre and restricted range, were a contemporary one.

Already in the choice of the ensemble instruments, as well as in the rather delicate instrumentation overall, are the tonal characteristics of the pianoforte taken into consideration. It is a much more "lyrical" and resonant instrument than the concert grand of today, and so accordingly I have attempted to make use of these qualities. The percussive effect, so typical for the modern piano since Bartok's time, is entirely absent here.

This automatically results in a style which accentuates the harmonic and melodic components of the phrase without, however, trying to be historicizing.

While the aural quality of the composition is harmonious and lyrical, the structural level, in particular, is the arena for the musical debate.

Klaus Ager

translated by Caroline Csiki



**Jack Behrens** was born in 1935 at Lancaster, Pennsylvania, where he studied and became quite an accomplished pianist. He then pursued composition studies at Juilliard in New York with William Bergsma, Vincent Persichetti and Peter Mennin, completing his Masters in 1959. He later received a Ph.D. from Harvard after studies with Leon Kirchner and Roger Sessions. After several years of teaching at Juilliard and at the Emma Willard School, Troy, N.Y., he joined the faculty of the University of Regina in 1962, also serving as the Head of the Theory Dept. at the affiliated Conservatory, and was instrumental in the development of several concert organizations. From 1966 until 1970 he was University Resident, Music, in the Centre for Communications and the Arts, at Simon Fraser University in Vancouver, after which he spent 6 years at California State College at Bakersfield where from 1973-76 he was Chairman of the Fine Arts Department. Since 1976 Behrens has been Professor and Chairman of the Department of Theory and Composition at the University of Western Ontario at London, serving as Dean of the Faculty of Music from 1980 to 1986. He is also the Artistic Director of the London concert society Trillium Plus. He has been the recipient of numerous commissions and awards in both the U.S. and Canada and has recorded his piano work *The Feast of Life* for Opus One.

*It is with sincere regret and sympathy for his family & friends that we note the passing away of Mr. Herbert C. Aitken on Thursday, January 26, 1991.*

***Fantasia on a Fragment.*** In January 1984 an 11 by 15 centimetre fragment of the autograph manuscript of Mozart's *Rondo for Piano and Orchestra in A major K.386* (1782) was donated to the Music Library at the University of Western Ontario by Gordon Jeffrey of London, Ontario. (This Rondo is known today only through the few surviving pages of the autograph manuscript and a version for piano solo prepared by Cipriani Potter in 1838.) Contained on this fragment are measures 101-104 (keyboard, viola and bass parts) and measures 110-115 (first bar incomplete).

Pitches (E major scale plus G and A#) for *Fantasia on a Fragment* are derived entirely from the Mozart manuscript. In the opening sections these appear measure by measure, while later sections use Mozart's measures in combination. Special constraints on the compositional process imposed by restricting himself to these pitches (with occasional octave displacement) allowed Behrens in effect to create a new composition - in a certain sense the work has created itself, he says - from possibilities contained in what in this instance is literally a Mozart original.

*Fantasia on a Fragment* was composed for Boyd McDonald and is dedicated to him and to Edwin London.

**mg hynes** has a studio in Port Hope, Ontario and is currently developing material with Wes R.D. Wragget and Allan Stellings as the electroacoustic ensemble UART.

***Essence*** is a reorchestration of a tape piece that was composed utilizing samples of various Mozart pieces from different media (sonata, symphony, quartet...).

This evening's performance is dedicated to Wendy Wright.

mg hynes



**Norma Beecroft** was born in 1934 at Oshawa, Ontario, moving to Toronto in the early 1950's to study composition with John Weinzwieg and flute and piano at the Royal Conservatory. A scholarship from the Berkshire Music Centre enabled her to study with Aaron Copland and Lukas Foss at Tanglewood. This was followed by a three year stay in Europe where she graduated from the Corso di Perfezionamento at the Academy of Saint Cecilia in Rome under the guidance of Goffredo Petrassi and took flute lessons with Severino Gazzelloni. She also studied with the late Bruno Maderna in Germany and England before returning to North America. Perhaps inspired by the fact that her father had been instrumental in the development of magnetic recording tape, she began to explore the world of electronic music, first at the University of Toronto, and then at the Columbia/Princeton Electronic Music Center in New York. Since the mid-60's electroacoustics have been an integral part of her musical vocabulary and many of her works include tape parts or live electronic manipulations.

Not only a prolific composer, for the past three decades Beecroft has been active as a broadcaster, producer and arts administrator. She was instrumental in the founding of Canadian Music Associates, Ten Centuries Concerts and, of course, Toronto's New Music Concerts, serving as president during its first 19 years. She has written on commission from virtually every significant new music organization in Canada, as well as for several more traditional ensembles. Recent output includes an "opera for tape and time warp" for CKLN-FM, a work for the 14 piece jazz/new music orchestra Hemispheres, *Accordion Play* for Joseph Petric and *Jeu IV (Mozart)* for New Music Concerts, which will premiered tonight. She is also using the music of Mozart as the inspiration and point of departure for a Requiem and is currently at work on a string quartet.



*Jeu IV (Mozart)* is the fourth of a series of works in which the composer has used the combination of 'found' material together with extensive use of technology. The first, *JEU DE BACH* for orchestra and 4 channel tape, composed in 1985 for the Bach 300 Festival, used fragments from Bach's *Goldberg Variations*; *JEU II* was based on the music of Bach and Berg, with an arsenal of digital electronics, tape and solo flute and viola; *JEU III* was an adaptation of *JEU II*, simplified, for solo viola and tape; and finally, *JEU IV* combines an instrumental ensemble and solo fortepiano playing excerpts from Mozart's famed *Adagio* K.V.540, and *Piano Concerto No.27* in B-Flat Major, K.V.595 with tape.

Selected passages were performed by Boyd McDonald on either fortepiano or grand piano, then subjected to digital processing and finally mixed with synthesized sounds produced on a Roland D-70 synthesizer further processed with a Lexicon 480 digital effects unit. The tape is continuous, weaving in and out of the live performance, thereby posing some challenges of synchronization to the conductor and his musicians. It is hard to predict the response of the listener to the juxtaposition of live and processed Mozart, but it is the composer's intention not to be disrespectful in any sense to Mozart, whose music she greatly admires, but to make a comment on the passage of time since Mozart's death in 1791.

The composer gratefully acknowledges the assistance of the following:

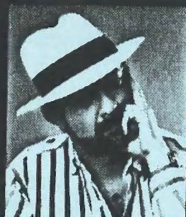
New Music Concerts and the Canada Council  
for making this commission possible;  
Boyd McDonald for his time and patience in  
recording the original material for the tape;  
Ron Lynch for his invaluable contribution as the  
recording engineer for the project.

note by the composer

**TWO NEW HOURS**

**CURRENT.**

**WITH HOST  
RICHARD PAUL**



**SUNDAYS AT 9:05 PM  
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**JANUARY 27, 1991    8 PM**  
**PREMIERE DANCE THEATRE**

**PROGRAM**

**JACK BEHRENS**  
(Canada)

***Fantasia on a Fragment***  
(1985)

**Boyd McDonald**

solo fortepiano

David Hoyt  
Michael White  
John Dowden  
Fujiko Imajishi  
Marie Bérard  
Sylvia Lange  
Donald Green  
Roberto Occhipinti  
Robert Aitken

French horn  
trumpet  
trombone  
violin  
violin  
viola  
cello  
double bass  
conductor

**mg hynes**  
(Canada)

***Essence \****  
(1990)

Douglas Stewart  
Trevor Tureski  
Richard Sacks  
Boyd McDonald  
Fujiko Imajishi  
Sylvia Lange  
Donald Green  
Roberto Occhipinti  
Robert Aitken

flute  
percussion  
percussion  
fortepiano  
violin  
viola  
cello  
double bass  
conductor

**KLAUS AGER**  
(Austria)

***Gesang zur Nacht +***  
(1985)

Valdine Anderson  
Mark Widner

soprano  
piano

Douglas Stewart  
Stanley McCartney  
Fujiko Imajishi  
Donald Green  
Robert Aitken

flute/alto flute  
clarinet  
violin  
cello  
conductor

## INTERMISSION

**W.A. MOZART**  
(Austria)

***Musikalisches Würfelspiel K.516f***  
(1787)

**NORMA BEECROFT**  
(Canada)

***Jeu IV (Mozart) \****  
(1990)

Boyd McDonald

fortepiano

Douglas Stewart  
Stanley McCartney  
David Hoyt  
Michael White  
John Dowden  
Fujiko Imajishi  
Marie Bérard  
Sylvia Lange  
Donald Green  
Roberto Occhipinti  
Robert Aitken

flute  
clarinet  
French horn  
trumpet  
trombone  
violin  
violin  
viola  
cello  
double bass  
conductor

**KLAUS AGER**

***Serenade \****  
(1990)

Boyd McDonald

fortepiano

Douglas Stewart  
Stanley McCartney  
Robert Stevenson  
David Hoyt  
James MacDonald  
Trevor Tureski  
Fujiko Imajishi  
Marie Bérard  
Sylvia Lange  
Donald Green  
Robert Aitken

flute  
clarinet  
bass clarinet  
French horn  
French horn  
percussion  
violin  
violin  
viola  
cello  
conductor

**Penny Olorenshaw - Technical Director**

▪ World Premiere

+ Canadian Premiere

*There will be a reception in the lobby following the performance.  
Please join us for some of our Mozart Birthday Cake!*





Alex Pauk, Music Director and Conductor

## SUPERSTRINGS 2

SATURDAY

FEBRUARY 2, 1991

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*A Way A Lone II*

TORU TAKEMITSU

*Grand Bamboula*

CHARLES WUORINEN

*Nostalghia*

TORU TAKEMITSU

*Zipangu*

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## COSMOS

MONDAY

MARCH 25, 1991

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*Sotto Il Segno Del Sole*

ANDERS ELIASSON

*In The Garden of Gaea*

ANDREW MacDONALD

*Scorpius*

R. MURRAY SCHAFER

*Cosmos*

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ADULTS \$22.00

STUDENTS/SENIORS \$12.50

ALL CONCERTS

JANE MALLET THEATRE

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8:00 PM

**CALL 366-7723**

**Wolfgang Amadeus Mozart** was born on this day (January 27) 235 years ago at Salzburg, Austria and died at Vienna a short 35 years later on December 5, 1791. Long hailed as genius and considered by some (Schoenberg among them) to be the greatest composer of all time, it may still come as a surprise to many to find among his achievements the earliest example of aleatoric composition. Championed by John Cage several decades ago, this form of composition (from the Latin *alea* - dice) entails the use of chance operations (i.e. throwing dice or coins etc.) to determine various aspects of a piece from pre-selected charts or instructions. Mozart's **INSTRUCTION to compose without the least knowledge of Music so much German Walzer or Schleifer (dance music) as one pleases, by throwing a certain Number with two Dice** was first published in 1793, a couple of years after his death, in Berlin and Amsterdam by J.J. Hummel. The instructions, printed in four languages, are simple to follow, involving merely the addition of the two numbers shown by the dice and the application, by cross-reference, to twice eight bars of music and random bar numbers as provided in the accompanying chart and manuscript pages. Until recently the publication was considered apocryphal and dismissed as a publishers marketing ploy. Doubts of its authenticity were dispelled, however, when a sheet of autographed manuscript sketches turned up at the Bibliothèque Nationale, Paris, as part of the Malherbe Collection, consisting of eight staves of music in the form of isolated minuet fragments, labelled with reference numbers and letters as in the Hummel manuscript. While this does not necessarily authenticate the publication, it does at least show that Mozart did concern himself with aleatoric composition of this kind, thus anticipating an important direction of musical thought considered quite contemporary - even revolutionary - in the second half of the twentieth century. It is a realization of Mozart's dice game, as thrown by members of New Music Concerts' audience, which we shall hear tonight.



ZAHLENTAFEL.  
TABLE de CHIFFRES.

Erster Theil.

Premiere Partie.

	A	B	C	D	E	F	G	H
2	96	22	141	41	105	122	11	30
3	32	6	128	63	140	46	134	81
4	69	95	158	13	153	55	110	24
5	40	17	119	85	161	2	159	100
6	148	74	169	45	80	97	36	107
7	104	157	27	167	154	68	118	91
8	162	60	171	53	99	133	21	127
9	119	84	114	50	140	86	169	94
10	98	142	42	156	75	129	62	123
11	3	87	165	61	135	47	147	33
12	54	130	10	103	28	37	106	5

Zweiter Theil.

Seconde Partie.

	A	B	C	D	E	F	G	H
2	70	121	26	9	112	49	109	14
3	117	39	126	56	174	18	116	83
4	66	139	15	132	73	58	145	79
5	90	176	7	34	67	160	62	170
6	25	143	64	125	76	196	1	93
7	138	71	150	29	101	162	23	161
8	16	155	47	175	43	168	89	172
9	120	84	48	166	51	115	72	111
10	65	77	19	82	137	38	149	8
11	102	4	31	164	144	59	173	78
12	35	20	108	92	12	124	44	131

# TABLE de MUSIQUE.

3.

1. 2. 3. 4. 5. 6. 7. 8.

9. 10. 11. 12. 13. 14. 15. 16.

17. 18. 19. 20. 21. 22. 23. 24.

25. 26. 27. 28. 29. 30. 31. 32.

33. 34. 35. 36. 37. 38. 39. 40.

41. 42. 43. 44. 45. 46. 47. 48.

49.



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**ANNOUNCING:**  
**WINNERS OF THE NEW MUSIC CONCERTS**  
**COMPOSITION CONTEST**

As part of its celebration of the Mozart Year during its 1990/91 season, New Music Concerts held a competition for Canadian composers under the age of 35, who were invited to submit new works which would commemorate the Mozart year in whatever fashion the composer wished. The numerous and interesting entries were examined by jury members Brian Cherney, Boyd McDonald, Yvar Mikhashoff, Paul Pederson and Linda Smith.

The **First Prize** of \$2000 and a performance on Mozart's birthday was awarded to the composition *Essence*, by mg hynes. James Harley's *Arle (Der Hölle Rache)* won **Second Prize** of \$750, while the **Thlrd Prize** of \$500 went to Keith Hamel's work, *Paraphrases*.

mg hynes' *Essence* will be heard at the New Music Concerts Mozart Birthday performance at the **Premiere Dance Theatre**, Harbourfront, on **Sunday, January 27, 1991**; James Harley and Keith Hamel's compositions will be performed later this year.



## *New Music Concerts*

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Robert Aitken *Artistic Director*

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New Music Concerts is generously supported by **The Canada Council**, the **Ontario Arts Council**, the **Municipality of Metropolitan Toronto**, the **Toronto Arts Council** and the **Ministry of Citizenship and Culture** through its "Investment in the Arts" program.

Thanks to André Leduc, Mark Hand,  
and David Olds.

*New Music Concerts applauds the generous support of:*

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